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DUPRE 59 HARPIGNIES 68 HARPIGNIES ARNOLD MOITIE 20 COROT 58 COROT 70 DELACROIX BOUSSOD MOITIE 7 PASINI 17

DUPRE 26 DIAZ 40 MAUVE 49 ISMELS 64 SCHREYER 73 VANMARCKE 78 LHERMITTE ILS SE FIENT A VOUS POUR AUTHENTICITE QUALITE ET VALEUR

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UNTIL THE MORNING OF THE
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FORTIETH STREET, EAST OF BROADWAY

FRIDAY EVENING, FEBRUARY 3RD

BEGINNING PROMPTLY AT 8.15 O'CLOCK

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THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
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THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX

BIOGRAPHICAL NOTES AND INDEX

ANDERS (E.) Germany

A painter of genre subjects. Studio in Munich.

MOTHER AND INFANT 9

BARNSLEY (J. M.) United States

Contemporary.

A FRENCH VILLAGE 50

BERNE-BELLECOUR (ÉTIENNE) France

Étienne Berne-Bellecour was born at Boulogne-sur-Mer on the 28th of July, 1838. At the age of nineteen he became a pupil in Paris of Picot, supporting himself while he studied by working as a photographer. In 1868 the painter Vibert, who had become his brother-in-law, induced him to give up photography and devote himself entirely to painting, and his success was almost immediate. He abandoned landscape, took to figure subjects, and commenced to paint the military pieces on which his future reputation was to rest, making a voyage to Algiers in quest of motives. The war with Prussia recalled him to France, and he served in a regiment of franc-tireurs, receiving a military medal for gallantry under fire. At the end of the

war he surrendered himself entirely to the painting of military subjects, with which he took medal after medal, travelled in England, resided in Russia as the guest of the Czar Alexander II., practised with success as a sculptor and an etcher, and was made a member of the Legion of Honor in 1878.

EARLY MORNING IN THE REDOUBT 61

BOEHMER (G.) Germany

Pupil of the Düsseldorf Academy. Studio in Munich. A genre painter of repute.

THE PARK 43

BONNAT (LÉON JOSEPH FLORENTIN)

Born at Bayonne in 1833. He first studied under Madrazo in Madrid, and after some time with his Spanish master he went to Paris and became a pupil of Léon Cogniet. In the competition for the Prix de Rome he took the second prize, which did not entitle him to a full scholarship. His friends, however, came to his assistance, and he spent four years studying in Italy, where he painted a good many Italian subjects, chiefly studies of peasant life. He has received many honors in his profession, the chief of which are medals at the Salon in 1861, 1863 and at the Exposition of 1867, and a medal of honor at the Salon in 1869. He was made Chevalier of the Legion of Honor in 1869, Officer in 1874, Commander in 1882, and Grand Commander in 1897. Member of the Institute of France.

A LITTLE ROMAN GIRL 21

BOUDIN (LOUIS EUGÈNE) France

It was Boudin who advised Monet, disgusted with his brief experience in the studio of Gleyre, to paint only from nature. Among the marine and landscape painters of France he occupies a foremost rank. Whether painting the coast of France, or glimpses of her ports, or fragments of river scenery, he displays an intuition of the main characteristics of the scene, and renders them in fashion spirited or impressive, as the occasion needs. Few painters have ever rivalled him in the skill with which he depicted the animation of wharves and shipping; his atmospheric effects are particularly good; he could saturate the scene with fresh moisture or enliven it with breeze. His ability to express in broad simplicity a lattice-work of masts, spars and rigging, or an ample stretch of sky and pasture, is equally admirable. His studies of cattle also rank among the best. He was born at Honfleur in 1824, and died at Deauville, August 8, 1898.

COWS IN THE VALLEY 15

THE BEACH AT ÊTRETAT 88

BROWN (JOHN LEWIS) France

Born at Bordeaux, the 16th of August, 1829, of a family originally English. He became known by his studies of horses and dogs, sporting scenes and military subjects. He gained medals in 1865, 1866 and 1867, and a gold medal at the Exhibition of 1889. Mr. Brown was decorated with the Legion of Honor in 1870. He died in Paris the 14th day of November, 1890.

THE MORNING OF THE HUNT 2

CALLCOTT (SIR AUGUSTUS W.) England

Born in Kensington, London, in 1779. Brother of Dr. Callcott the musician, and himself began life as a chorister in Westminster Abbey. Studied at the Academy under Hoppner; first exhibited portraits; after 1803, landscapes, chiefly river and coast scenes. Later visited Italy, and painted "Italian" landscapes; also executed two subject-pictures, "Raphael and the Fornarina" and "Milton Dictating to his Daughters." Appointed Surveyor of the Royal Pictures. Died in Kensington in 1844.

CAZIN (JEAN CHARLES) France

Born at Samar, in Picardy, and a pupil of Lecoq de Boisbandrau, Jean Charles Cazin won his first medals at the Salon in 1876 and 1877, by figure subjects. Eventually turning his attention to landscape, he speedily secured recognition as the creator of a new and distinct school, in which are combined poetic sentiment and broad, free and simple treatment, but with close adherence to the organic facts of nature. He had been a Member of the Legion of Honor since 1882. In 1894 he visited the United States, and made an exhibition of his works at the American Art Galleries with great success. His wife and son are also artists of ability. Cazin died at his country seat near Paris in 1901.

"M. Jean Charles Cazin is one of the most original and fascinating personalities in contemporary French art. For this man painting is not a commerce, but an inspiration; he does not sit down with the commonplace purpose of

making a mere literal transcript of reality but rather uses nature as the means of expression, and, as it were, the vehicle of an intimate ideal; possessing superabundantly that intricate combination of intuitive perceptions, feelings, experience, and memory which we call imagination, he dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels in his communion with the great sphinx."—THEODORE CHILD in *Harper's Magazine.*

THORNFIELD CASTLE 72

CHASE (HARRY) United States

Born at Woodstock, Vermont, in 1853. He was a pupil of the school of the National Academy of Design, of the Bavarian Royal Academy in Munich, of Soyer in Paris, and of Mesdag at The Hague. He was an Associate of the National Academy of Design, and a Member of the American Water Color Society. Died 1889.

FLOWERS 62

FRUIT 63

ANSWERING THE SIGNAL—OFF THE FRENCH COAST 79

CHIALIVA (LUIGI) Italy

One of the Italian colony of painters in France, Chialiva has chosen the neighborhood of Ecouen, in Normandy, for many of his pictures. He shows a preference

for pastoral scenes with a glimpse of river, and is fond of introducing shepherdesses and goose-girls with their flocks.

A SHEPHERDESS 18

THE GOOSE GIRL 48

GIRL TENDING TURKEYS 84

COROT (JEAN BAPTISTE CAMILLE) France

Born in Paris, 1796. The son of a court modiste, Corot was destined for trade, but at length was permitted to study art by his father, who allowed him an annuity of twelve hundred francs. From the studio of Michallon he passed to that of Bertin, with whom he also made his first visit to Italy. With figure subjects and landscape in the classical manner he made his entrance at the Salon and obtained sundry honors. In 1843, however, after his return from his third visit to Italy, he came under the influence of Rousseau, and was led by him to recognize the beauty of French landscape. Though nearly fifty, he set to work as a student, and during the next eight years gradually reached that style of delicate truth to nature and of exquisite poetry in which he is unapproachable. Twenty-five years were still in store for him, and during these he produced his masterpieces. Devoted to music and to his friends, Père Corot retained his youth to the end, which came peacefully in 1875.

"On his death-bed his friends brought him a medal struck to commemorate the jubilee of his seventy-ninth birthday, and he said: 'It makes me happy to know that one is so loved; I have had good parents and dear friends. I am thankful to God.' With these words he passed away

—the sweetest poet-painter and the ' tenderest soul of the nineteenth century.' "

LANDSCAPE 20

LA TOUR D'ESBLY 33

ITALIAN MAIDEN 58

CUVILLON (R. DE) France

Contemporary.

THE ROUNDELAY 1

DAGNAN-BOUVERET (PASCAL ADOLPHE JEAN)

This artist was a pupil of Gérôme and made his début in the Salon in 1877, and in 1878 he received a medal for his "Burial of Manon Lescaut." In 1880 M. Dagnan-Bouveret received a first-class medal; in 1885 the Legion of Honor, and in 1889 the medals of honor at the Salon and the Universal Exposition. More his own country could not do for him, except to support him with her patronage, and this she has honestly done. Commencing on the foundation of neo-classical art which characterizes the Gérôme school, M. Dagnan has created a school of his own, in which he has many followers. He is absolutely free from any of the mannerisms or conventionalities of academic training and equally free from any personal affectations of technique. Bastien-Lepage, himself an artist of a very similar type, held him in the highest esteem, and since the death of his friend, M. Dagnan comes closer to taking his place than any other artist of the day. M. Dagnan takes his surname, Bouveret, from his mother, in order to distin-

guish himself from another artist of the name now deceased. He is a native of Paris, where practically his entire life has been spent in the studies and the labors of which his works are the rich if not numerous fruit.

THE WATERING TROUGH 66

DAUBIGNY (CHARLES FRANÇOIS) France

Born in Paris in 1817. After studying with his father, Edme François, he visited Italy, and on his return spent some time in the studio of Delaroche. From 1838 he was a constant exhibitor at the Salon, and became identified with subjects drawn from the Seine, Marne and Oise, navigating these waters in a floating studio. He had spent much of his childhood in the country near L'Isle Adam, and, as an artist, turned unreservedly to nature study. The youngest of the Barbizon group, he entered into the harvest of recognition won by the older men. His art was delicately individual. He saw everything with the curiosity and love of a child, and despite his dexterity his work always retained a delightful spontaneity and freshness. His death occurred in 1878.

"It is quite probable that other men of the Barbizon school at times were greater artists than he; they may have possessed a livelier poetic fancy; they may have displayed a nobler creative genius and wrought with a more intense dramatic power; they may have been better craftsmen and attained greater heights in the pure domain of art; but for close, daily companionship, year in and year out, all true lovers of the beautiful in nature must have somewhere in their secret heart a snug little corner of affection for this frank, sincere, lovable painter of the 'Orchard,' the

'Riverside,' and the 'Borders of the Sea.'"—*Extracts from biographical notes on Troyon and Daubigny, by the late* W. H Fuller.

BANKS OF THE OISE 14

DEFREGGER (FRANZ) Austria

Born on a farm at Stronach, in the Tyrol. In 1857, when he was twenty-two years of age, the death of his father made him master of the farm, and the first use he made of his inheritance was to sell it and go to Innsbruck to study the art of sculpture under Professor Stoltz. His master advised him to undertake the study of painting instead, and he took his first lessons at Munich under Professor Anschütz. Ill health sent him to Paris for a time, whence he returned to his native village, continuing his studies from nature till, in 1866, he entered the Piloty school at Munich. His reputation progressed from city to city, and from exhibition to exhibition throughout Europe. He received medals at Paris, and honorary memberships of the academies of Munich, Vienna, Berlin; the great gold medal of Munich, the first prize of Berlin, and finally, in 1883, his patent of nobility.

LOVE-MAKING 32

DELACROIX (FERDINAND VICTOR EUGÈNE)

Born at Charenton in 1799. He made his début as a painter at the early age of twenty-three with his "Dante and Virgil," when he was still a pupil of Guérin. But he did not long follow the banner of the classicists, for he

broke new ground for himself, travelled in England, Spain and North Africa, and, although always in feeble health, produced a marvellous number of pictures, covering a great range of subjects and notable for wonderful richness of color and boldness of execution. He received medals at Paris in 1824 and 1848, and the Medal of Honor at the Exposition in 1855. He was made Chevalier of the Legion of Honor in 1831, Officer in 1846, and Commander in 1855. He was a Member of the Institute of France. Died in 1863.

AN ARAB FANTASIA 70

DE NEUVILLE (ALPHONSE MARIE) France

Born at St. Omer, Pas-de-Calais, 1836. Originally a law student in Paris, but later adopted art. Pupil of Picot and Pils. Made a specialty of military subjects. Medals, 1859 and 1861. Legion of Honor, 1873. Officer of Legion, 1881. Died in Paris, 1885. De Neuville was the founder of the powerful and modern school of military art which has succeeded that of his masters, Pils and Vernet.

"That France accepted the death of De Neuville, in 1885, as a national misfortune was the most splendid tribute that could be paid to the artist and the man. His whole life had been a romance. Out of his love of art he had surrendered, at its beginning, the material advantages of the career for which his family had destined him. It is said that upon his bed of death he thought himself once more on fields of battle, and imagined, in his last hours, the reality of the pictures in which he had made his country's heroism immortal. Before his fading sight floated

the smoke of Magenta; in his dull ears roared the cannon of Buzenville; he heard, in the echoing chambers of his memory, the crackling fusillade of Le Bourget, and the shouts of victory in the German tongue. Born at St. Omer in 1836, De Neuville had in less than fifty years of life created a new military art for France. No man has made so much out of the dramatic incidents of war as he. The tragic episodes of battle, the individual events of the campaign, were his themes, for the human appeal they made to him was repeated by him on the canvas. Where Detaille, his great successor, is a thorough realist, De Neuville always remained with a vein in him of that poetry which elevates the artist above mere materialism."

THE HEADQUARTERS FLAG 46

DETAILLE (JEAN BAPTISTE ÉDOUARD) France

Born at Paris, 1848. Favored pupil of Meissonier. First exhibited at Salon, 1868. Medals, 1869, 1870, 1872. Legion of Honor, 1873. Officer of Legion, 1881. Grand Medal of Honor, 1891. Detaille, at his present early age, already leads the military painters of France, and has received the highest honors for his patriotism-inspiring productions.

"Detaille was one of the few pupils of Meissonier whom the master ever took into his studio, and the one whom he loved above all others. Meissonier it was who influenced him to make military painting his forte, both because he had a talent for it and because that line of art would be always popular among the martial people of France. The finest portrait of Meissonier ever painted is in one of Detaille's pictures. The master is shown standing at the curb-

stone, in a vast crowd, watching 'The Passing Regiment,' and is depicted to the life. The picture was Detaille's first great success, and now belongs to the French Government."

RECONNOISSANCE FROM THE WINDMILL 52

DE THOREN (OTTO) Austria

Born in Vienna in 1828. Animal and landscape painter. Studied in Brussels and Paris, taking up painting in 1857, after having served in Austrian army in the campaigns of 1848-49; returned to Vienna in 1865 and afterwards settled in Paris. One of the best of living animal painters. Member of the Vienna and St. Petersburg Academies.

Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Chevalier of the Order of Francis Joseph. Russian Order of Vladimir.

POLLARD WILLOWS 24

HUNGARIAN MARKET 71

ON THE ROAD TO MARKET 85

DIAZ DE LA PEÑA (NARCISSE VIRGILE) France

He was born in 1807 at Bordeaux, whither his parents, who were Spanish, had taken refuge from the Revolution across the Pyrenees. Losing his father early, he was brought to Paris by his mother, who supported herself by giving lessons in Spanish and Italian. Through the bite of a poisonous insect he lost his leg and stumped the streets of Paris as a lame errand boy until he obtained employment in the porcelain factory at Sèvres. But his inde-

pendence cost him his position and, thrown upon his own resources, he painted little figure subjects of nymphs. Finally he met Rousseau, whose influence drew him to Fontainebleau and to landscape. Now commenced the art on which his fame endures—subjects drawn from the recesses of the Forest, where the play of light was most enchanting, and rich harmonies of tone called forth his brilliant powers as a colorist. Often he would people them with figures, glowing masses of hue set amidst the verdure. In 1876 he was attacked with an affection of the chest and sought Mentone, but only to die there.

THE LAP DOG 19

THE MARSH 26

DUPRÉ (JULES) France

Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited at the Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833; Legion of Honor, 1849; Officer of Legion, 1870. Died near Paris, 1889.

"To a purchaser who was teasing him to finish a picture in a few hours, with the aid of that sureness of hand and eye which he has acquired, Jules Dupré replied in my presence:

"'You think, then, that I know my profession? Why, my poor fellow, if I had nothing more to find out and to learn, I could not paint any longer.'

"In these words is his whole life of search and study. Truly, the day when self-doubt should vanish from an artist's mind, the day when he should not feel before his

canvas the trouble which throws the brain into fever—on that day he would be no better than a workman taking up in the morning the task of the evening before, ploddingly and without hesitation, but also without mobility. The day when Jules Dupré should open his studio without a thrill and leave it without discouragement, he would consider that he had arrived at the end of what he could do—and he would be right."—Extracts from *Notes sur les Cent Chefs-d'Œuvres*, by Albert Wolff.

LANDSCAPE 17

THE VILLAGE ROAD 23

A WINDY DAY 39

GALLEGOS (J.) Spain

A Spanish painter who has won fame for his technique and brilliant harmony of color, Gallegos resembles Fortuny, and he delights to depict processions and assemblies, scenes to which he can give infinite color and life.

THE MARRIAGE CONTRACT 16

GOUBIE (JEAN RICHARD) France

Born in Paris, 1842. Pupil of Gérôme. A painter of animals, and also of ladies and gentlemen in gay costumes. He has a wide reputation, being well known in different countries, and his works have found a ready sale among amateurs.

A RIDING PARTY 80

GREUZE (JEAN BAPTISTE) France

Born at Tournus, near Mâcon, in 1725. After studying with Grandon at Lyons, he entered the Academy School in Paris, 1755, and the same year exhibited "Father Reading the Bible to His Children." It was greatly admired, and at the close of the year he was taken to Italy by the Abbé Goujenot. After his return he exhibited at the Salon until 1767, when he retired from Paris, indignant that he should have been received into the Academy not as a painter of historical but of genre subjects. He returned, however, and exhibited in his studio, his pictures attracting all Paris. The times were witnessing a reaction from the previous licentiousness of the Court, and it was Greuze's *métier* to paint the beauty of virtue, the sentiment of a happy and innocent *bourgeoisie*. Thus he was the father of French genre painting, though he lives to-day mainly through his ideal heads of girlish beauty. He amassed a large fortune, which, however, was lost at the Revolution. He died, neglected and in poor circumstances, in 1805.

TÊTE DE GARÇON 25

GRISON (JULES ADOLPHE) France

Jules Adolphe Grison is a native of Bordeaux, and he is a pupil of Lequien. His subjects, almost entirely drawn from the life of the seventeenth and eighteenth centuries, exhibit him as an artist of infinite humor, acute judgment of character, and technical skill of a rare order. His color is gay and brilliant, his touch rapid and clear, and he possesses the faculty, once unique with Meissonier, of impart-

ing to his minutest cabinet compositions the solidity and breadth of works of the largest scale.

THE STIRRUP CUP 36

HAMZA (J.) Spain

Contemporary.

A QUIET GAME 3

HART (WILLIAM) United States

William, the elder of the two brothers Hart, was born in 1822. His parents, emigrating from Kilmarnock, Scotland, settled in Albany, New York, in 1831, and in time apprenticed their sons to a local carriage builder. But both had spent their spare time in studying art. In 1853 William Hart opened a studio in New York, and five years later was elected an Academician. During 1870-1873 he was President of the American Water Color Society. He died in 1894.

CATTLE AT WATERING PLACE 6

HARPIGNIES (HENRI) France

"We confront a passionate lover of art in Henri Harpignies. His birthplace was Valenciennes; his advent, July 28, 1819. Equally in oil and water colors he has taken highest rank. He studied with Achard, visited Italy, and made his manners to the Salon in 1853, since which date he has exhibited regularly. His 'Evening in the Roman Campagna' received a medal in 1866, which was so cor-

dially granted that it repaired somewhat the neglect of the year preceding. This picture is at the Luxembourg. He was medalled in 1868 and 1869; Second Class, 1878; Legion of Honor, 1875; Officer, 1883. Harpignies came of a wealthy family of merchants, who restrained his tendency to art. He was twenty-seven years old when he appeared in the studio of Achard, who was the dignified embodiment of academic methods. In the foreground of our time, his figure, tall, robust, square-shouldered, groups naturally, though much younger, with Diaz, Rousseau, and Dupré. His productions affirm that landscape art was not buried when Corot died."

THE BRIDGE AT SAINT PRIVE 59

THE WILLOW NEAR THE RIVER 68

HENNER (JEAN JACQUES) France

Born at Bernwiller, Alsace, 1829. Pupil of Drölling and Picot. Won the Grand Prize of Rome, 1858. Medals, 1863, 1865, 1866, 1878; Legion of Honor, 1873; Officer of Legion, 1878. Studio in Paris.

"No painter since Titian and Correggio had succeeded in securing in the rendition of the nude such charm of color and purity of expression, and he was not long in creating a unique place for himself in his art. His 'Susannah,' in 1864, carried the day for him in Paris, and was purchased for the Luxembourg Gallery, of which it is one of the masterpieces. Among his nymphs and magdalens Henner produced also a number of paintings on religious subjects, of a grand style of execution and a noble elevation of feeling. One of his most original and dignified works of this order is his 'John the Baptist,' the head of the de-

capitated saint being shown on a salver, and being a masterly portrait of one of the artist's friends."

INNOCENCE 13

HOWE (WILLIAM H.) United States

Born at Ravenna, Ohio, 1846. Pupil of Otto von Thoren and Vuillefroy, Paris. One of our best and most widely known cattle painters, William H. Howe was for ten years a successful exhibitor at the Salon, and besides being the recipient of a long list of medals, is a Chevalier of the Legion of Honor. Elected a National Academician, 1897.

RETURN FROM PASTURE 47

ISRAËLS (JOSEF) Holland

Born at Groningen, North Holland, in 1824. As a boy he wished to be a rabbi, but on leaving school entered his father's small banking business, and in 1844 went to Amsterdam to study under the fashionable portrait-painter, Jan Kruseman. But it was the ghetto of the city, swarming with life, that affected his imagination. The following year he proceeded to Paris and worked under Picot and Delaroche, entering the latter's studio shortly after Millet had left it. Like Millet, he had no inclination for " grand painting," and, though he tried to practise it upon his return home, it was in the little village of Zandfoord, whither he went for his health, that he discovered his true bent. Again, like Millet, he found his inspiration in the lives of the poor; but, unlike the French master, in-

vests his subjects with intimate peace and lyrical melancholy, veiling his figures in an exquisite subtlety of subdued atmosphere. Amongst the moderns he is " one of the most powerful painters and at the same time a profound and tender poet."

JACQUE (CHARLES ÉMILE) France

Born in 1813, he was by turns a soldier and a map engraver; later practising engraving upon wood, and etching. In these mediums his first exhibits were made at the Salon, and they received awards in 1851, 1861 and 1863. His influence had much to do with the revival of interest in the art of etching, and examples of his plates are held in high esteem by collectors. Meanwhile, from 1845 he had been training himself to paint, although it was not until 1861 that his pictures received official recognition. His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject; he not only painted the barn-door fowls, but bred them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. His experience with the burin and needle had made him a free and precise draughtsman, while his profound study of animals gave him complete mastery over construction and details, as well as the power to represent their character. His fondness for them saves him from any possibility of triviality; he selects the essentials and fuses them into a dignified unity. His pictures have much of the poetry which characterized the Barbizon school, and found ready patrons during his life. After his death, which occurred in 1891, the sale of his

studio collection produced the noteworthy return of over 600,000 francs.

THE SHEEPFOLD 22

SHEEP UNDER THE TREES 55

JACQUET (JEAN GUSTAVE) France

Born at Paris in 1846, Jacquet has always been a thorough Parisian in his art. He commenced to exhibit at the Salon before he was twenty years of age. In 1868 he gained his first medal, and for a period produced pictures of a historical character, the subjects being usually drawn from the past. It was not until his admission into the Legion of Honor, in 1879, that he began to give his attention to modern life.

THE FIRST VISIT 38

JONGKIND (JOHAN BARTHOLD) Holland

Born June 3, 1819, at Yatrop, near Rotterdam; came to France when yet very young, and entered the studio of Eugène Isabey. For many years his talent was ignored, and the Jury of the Salon ruthlessly rejected his pictures. From 1872 onward Jongkind ceased to exhibit at the Salon, which had always shown itself averse to recognizing his merits, its one and only reward to him being a third-class medal given in 1852. Jongkind lived in retirement at his country retreat Côté St. André (Isère), and here he died, February 9, 1891.

"Like the old Netherlandish painters, Jongkind is most at ease in regions connected with humanity. Houses, ships,

windmills, streets and villages, market-places, and all spots that have any trace of human labor, are dear to him."—MUTHER.

A DUTCH CANAL 5

KAEMMERER (FREDERIK HENDRIK) France

Born in Ghent, Belgium. He became a pupil of Gérôme in Paris, and his pictures, which are strongly individual, were generally painted from motives suggested by Parisian life during the Directory. He has been the recipient of numerous medals. Died in 1901.

THE BATHER 83

KAUFFMANN (HUGO) Germany

Born in Hamburg, 1844; son of the painter Hermann Kauffmann, and pupil of Städel Institute, Frankfort; now a resident of Munich.

WAKING HIM UP 29

KNAUS (PROF. LUDWIG) Germany

Born in Wiesbaden, 1829. Pupil of Jacobi, and of the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiania, and Knight of the Order of Merit. Medals: Paris, 1853, 1855 (Exposition Universelle), 1859. Medal of Honor, 1867 (Exposition

Universelle). Legion of Honor, 1859; Officer of the same, 1867. Medals: Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and by the world as one of the leading masters in that art. He was a pupil at the Düsseldorf Academy and of Sohn and Schadow, but his graduation in art, after a couple of visits to Italy, occurred in Paris, where he spent eight years studying the methods of the French painters."

PORTRAIT OF THE ARTIST AND HIS FAVORITE DOG 8

KAULBACH (PROF. HERMANN) Germany

Born in Munich, July 26, 1846. Historical genre painter, son of Wilhelm Kaulbach, the celebrated historical painter, and pupil of Piloty. Medals in Vienna and Munich. Honorary Member of the Munich Academy, 1885.

MADONNA AND INFANT 10

LAMBERT (LOUIS EUGÈNE) France

Born in Paris, September 25, 1825. Pupil of Delacroix. Genre and animal painter; especially noted as a careful and humorous painter of cats and dogs. Medals: 1865, 1870; Third Class, 1876, 1886. Legion of Honor, 1874.

A CAT FAMILY 67

LEADER (BENJAMIN WILLIAM) England

Born at Worcester, England, in 1831. He showed early in life a decided talent for painting, and, after some preliminary studies, went to London and entered the schools of the Royal Academy. Figure painting and sculpture alone are taught in this school, but he was not diverted from his purpose to become a landscape painter, and in a short time began to exhibit. His exceptional skill and his choice of subjects soon made him popular, and he has long been a most successful painter of domestic landscapes. He was elected an Associate of the Royal Academy in 1883 and a Member in 1896.

EVENING ON THE THAMES AT MARGRAVE 74

LEFEBVRE (JULES JOSEPH) Contemporary

Lefebvre, " probaby the most pronounced in academic methods " among contemporary French painters, was born at Tournan, Seine-et-Marne, in 1836. He became a pupil of Léon Cogniet at the Beaux Arts, and made his début at the Salon with a portrait in 1855, since which year he has been a regular contributor. In 1861 he secured the Prix de Rome with a " Death of Priam," and five years later a Salon medal for his " Nymph and Bacchus," which was purchased for the Luxembourg. His long list of honors includes the Grand Prix at the Exposition of 1889. He is a Member of the Institute, a Commander of the Legion, and at this last Exposition was *Hors Concours.* His pictures figure in the Museum of the Luxembourg and in the great galleries of France and foreign countries.

PSYCHE 87

LEPINE (J.) France

J. Lepine was a native of Caen, and was a pupil of Corot. His works, however, give no indication of the influence of that master, either in style of treatment or selection of subject. He was an able and original artist, and his position in modern French art was amply assured.

ST. OUEN 45

LHERMITTE (LÉON AUGUSTIN) France

Born at Mont St. Père, France, in 1863. Pupil of the École des Beaux Arts and of Lecoq de Boisbaudran. Member of the Legion of Honor. Widely known as designer and draughtsman before he became a painter. Also excels in etching and pastel. Studio in Paris.

" He is the most expert of living charcoal draughtsmen, and as a draughtsman in pastel has no peer. His color grows more forcible and ripe as he gets farther away from his many years' devotion to graphic art, and as a water colorist and an etcher he has won the highest honors. He adheres to the rustic subjects with which his youth made him familiar, and it has been said of him that the mantle of Millet could not fall on worthier shoulders."

THE BLAZE OF NOONDAY 78

LINNELL, SR. (JOHN) England

Born in London, 1792. He became a pupil of John Varley, but learned more from his fellow-pupil, Mulready, than from his master. His progress was so rapid that in 1807 he contributed to the Academy exhibition " A Study

from Nature" and "A View near Reading." Like the ablest of his contemporaries, he could paint a panorama or a miniature, or engrave a portrait. He was the recipient of many honors. In 1852 Linnell retired from London to Redhill, where he died in 1882.

MILKING TIME 44

MADRAZO (RAIMUNDO DE) Spain

Born in Rome, 1841. First instructed by his father Federico, head of the Spanish Academy in Rome, he afterwards entered the École des Beaux Arts in Paris, and also studied under Léon Cogniet. In 1878 he was awarded a medal of the first class and the Ribbon of the Legion. A brother-in-law of Fortuny, he exhibits much of the latter's skill in scintillating color, and can lavish on his pictures a captivating rococo grace, or introduce with taste and deftness symphonic schemes of color, as in the "Girl in Red," exhibited at Munich in 1883, or in the "Pierrette" of the Exposition Universelle of 1889.

DRESSING FOR THE BAL MASQUE 28

LA PIERRETTE 56

MARIS (JACOB) Holland

Born at The Hague, 1837. Pupil of the local academy, Ströbel, Van Hove, De Keyser, Van Lerius and Hébert. Died, 1899.

"Jakob Maris is the second, in point of age, of three brothers distinguished as painters of the modern Dutch school, and the strongest of them. He turned by natural selection to landscape painting, although equally strong in

his treatment of the figure, and the works by which he is best known are of the former order of subjects. Jakob Maris worked partly in Brussels and partly at The Hague, but his chief studio and home was at the Belgian capital. His pictures both in character and choice of subject are thoroughly representative of the Netherlands: rivers, canals, quaint villages that doze under the shelter of the earthen ramparts which defend the land from the encroachments of the sea; wide reaches of farm and pasture land, spreading under gray and humid skies. They are kept low in tone, and are in the most powerful schemes of subdued color, painted with great breadth and a massive vigor of handling and effect, and rank their creator at the head of the Dutch landscape painters of our time."

LOADING A SAND BARGE 57

MAUVE, ANTON — Holland

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims, and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us, its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet

so often painted, but the life of peaceful and contented labor, which, happily, is, after all, the peasant's more frequent lot.

"Mauve was born at Zaandam, September 18, 1838, and died at the house of his brother at Arnheim, February 5, 1888.

"Though he was for a short time in the school of P. F. Van Os, he was mainly a self-taught artist.

"His pictures are well known in this country. Less than five years ago the artist's works were easily obtained and at very moderate prices, while to-day they are both scarce and costly."—W. Macbeth.

GOING TO PASTURE—EARLY MORNING 40

RETURNING FROM PASTURE—EVENING 42

MEEKER (J. RUSLING) United States

Born in Newark, New Jersey, on the 21st of April, 1827. Landscape painter. Pupil of the National Academy of Design. For some time a resident of St. Louis, where he now has his studio.

A SOUTHERN SWAMP 53

MEYER VON BREMEN (JOHANN GEORG) Germany

Called, from his birthplace, Meyer von Bremen. Born October 28, 1813. Pupil of Sohn. Member of the Amsterdam Academy. Gold Medal of Prussia, 1850. Medals at Berlin and Philadelphia. Died in Berlin, 1886.

"When young Jean George Meyer emerged from the

Düsseldorf Academy in 1842 to install himself in the dignity of a studio of his own, it was as a painter of religious works of the largest size that he aspired to fame. It was not long before he discovered that his talent had mistaken its direction. His heart was not in these academic and artificial compositions, while all around him nature—and, above all, human nature—invited him to more congenial fields. So the painter of tradition soon became the painter of fact, and his exquisite little cabinet pictures of domestic scenes and homely episodes of every-day life were not long in securing favor."

EXPECTATION 54

MONET (CLAUDE) France

"All his life intolerant of restraint, Monet in his art has been rigidly self-disciplined. As a boy he skipped school on fine days, and as a young man found Gleyre's studio impossible for him; was acquainted with the pictures of the Louvre, but never tried to draw them, and in every way sought to emancipate himself from the traditions of the old masters and the influence of contemporaries. On the other hand, from the day that Boudin directed his attention to nature he never deviated from the study of it.

"Monet is a 'Parisian from Paris,' born there March 2, 1840. But five years later his family moved to Havre, where his boyhood was spent. His earliest efforts in drawing were caricature portraits, for which, by the time that he was fifteen, he began to find purchasers at prices ranging from ten to twenty francs.

"In 1865 he exhibited two marines at the Salon, and the following year 'The Woman in Green,' which, upon

the opening day, many took to be a work of Manet's, congratulating the latter, much to his chagrin. This was Monet's last appearance at the Salon. By 1867 his manner had shaped itself—it was *plein air;* but, though he was beginning to experiment with effects of light and color, he had not yet adopted the principle of the subdivision of colors. In 1869 he met Manet, and became one of the group of younger men who gathered round Manet in a café at Batignolles. There he associated also with Degas, Fantin-Latour, Sisley, Renoir, Cezanne, Whistler, Zola, and others, who formed what the members called ' l'École des Batignolles.' "

SNOW EFFECT 69

MORLAND (GEORGE) England

Born in London in 1763. The son of a portrait-painter, he received instruction from his father, studied at the Academy schools, and assiduously copied the Dutch and Flemish pictures. As early as 1779 his sketches were exhibited at the Academy. His pictures, distinguished by truthfulness of representation, skilful technique, and qualities of color and light, were prized during his own life and are still sought by connoisseurs. Died October 29, 1804

ON THE COAST, ISLE OF WIGHT 27

MUNKÁCSY (MIHÁLY DE) Austria

In 1846 the rude village of Munkács, in Hungary, was the birthplace of a child of poverty who was christened Michael Lieb. He had no future but one of misery, such as had preceded him in the experience of his progenitors,

and he commenced, almost as soon as he could handle a tool, to earn his meagre living as a carpenter's apprentice. He taught himself to draw, and, in a crude way, to paint. Then a good-natured, poor portrait-painter of Guyla took him up and taught him a little more. From this master he passed into the hands of the Vienna Academy, and, by a supreme effort, finally secured admission into the Munich École des Beaux Arts, where Professor Adam became his friend and instructor. Here the young artist made such strides in advance that he was enabled, by the winning of several prizes, to set himself up at Düsseldorf in 1869 as a painter. The works of Knaus and Vautier inclined him to genre painting, and in 1869 his "Last Day of a Condemned Man" made him famous. His style was so original and so unlike the conventional methods of German art that it attracted attention in Paris, and in 1872 he was emboldened to settle in that city. He had received a medal at the Salon in 1870, and so was not unknown there. In 1877 he was received into the Legion of Honor, of which he had been an Officer since 1878. Munich and Vienna have made him a member of their Academies, and the whole world in which art finds patronage has accepted him. His case is an illustration of the triumph of artistic genius over apparently insurmountable difficulties almost unique in the history of modern art. Died May 1, 1900.

STUDY OF A HEAD 35

COURTSHIP 82

NICZKY (C.) Germany

Medals: Munich, Vienna, Moscow, and St. Petersburg.

IN EXPECTATION 65

OEDER (GEORG) Germany

Student in Munich. Has won considerable reputation as a painter of Dutch coast scenes.

IN THE SAND DUNES 34

PASINI (ALBERTO) Spain

Among living painters Pasini is unrivalled in his delineation of Oriental scenes. He is a native of Busseto, near Parma, and enjoyed the instruction of three great masters. "From Ciceri he acquired his firm draughtsmanship, from Isabey his color and bold and fluent execution of the brush, and from Rousseau the deep feeling and sentiment of landscape." For he is a master of landscape, and introduces into them such animated groups and figures that they become, as well, charming examples of genre. It was his good fortune to visit the Orient early in his artistic career, and during several years' residence in Turkey, Arabia and Persia he accumulated a vast store of impressions, and thoroughly absorbed the color, atmosphere and animation of the East.

He is an honorary professor of the Academies of Parma and Turin, a medallist at the great exhibitions, and since 1878 an Officer of the Legion of Honor.

THE DESPATCH BEARER 7

PEARCE (CHARLES SPRAGUE) United States

Was born in Boston, Massachusetts, in 1851. He studied in Paris under Bonnat, and has resided in France for many years, painting genre subjects which have met

with much popular appreciation. Medal of Paris Salon, 1883. Gold medals in Boston, Philadelphia, Ghent and Munich. Diploma of Honor, Berlin; Chevalier of the Legion of Honor, 1894; Order of Leopold (Belgium); Order of Red Eagle (Prussia).

THE LITTLE HOUSEKEEPER 86

PENNE (OTTO DE) France

Born in Paris, January 11, 1831. Landscape and animal painter. Pupil of Léon Cogniet. Second Grand Prix de Rome, 1857. Medals: Third Class, 1875; Second Class, 1883.

HOUNDS IN LEASH 51

RENOIR (AUGUSTE) France

Renoir, who was born in 1840, early determined to become a painter, and, as his parents were not rich, he worked in a porcelain factory in his native town of Limoges, painted pictures in the cafés, and sold little subjects to the stores, until he had gained sufficient to enable him to study in Paris. Arriving there in 1860, at the age of nineteen, he entered the studio of Gleyre, having Sisley and Bazille as fellow-pupils, and remained for four years, until, at Monet's prompting, they all abandoned it. During this time he was seen at the Salon in a portrait of Sisley's father, which procured him several other commissions. He was working then in an ultra-romantic vein, scoring his first success at the Salon with a picture entitled "Esmeralda."

Before the beginning of hostilities in 1870 he shared a studio with Bazille, whose death during the war cut short a career of great promise. Meanwhile, since leaving the studio of Gleyre in 1864, he had been the intimate of Monet, and the two friends, under each other's inspiration, made rapid progress. In 1868 he exhibited at the Salon "The Woman in White," which showed a tendency towards his new style of painting; timid enough, yet at the period sufficient to arouse hostility and to secure his exclusion from the Salon until 1880, when his "Portrait of Madame Charpentier" was accepted. But long before this he had ceased to concern himself with official honors.

THE BATHER 31

RICO (MARTIN) Spain

A native of Madrid, he received his first lessons in drawing from a cavalry captain, and then passed to the Madrid Academy, gaining a living in the intervals of study by drawing, and engraving on wood. During the summers he would wander off on foot into the country consorting with gypsies and herdsmen; living a free, happy existence, and laying by a store of memories. He won the Spanish Prix de Rome, never before awarded for excellence in landscape, and chose Paris for his place of study in preference to Rome. Here he was kindly received by his countryman Zamacois, who introduced him to Daubigny and Meissonier. Later he became the intimate friend of Fortuny, with whom he spent much time in Italy. In 1878 he was awarded the Cross of the Legion of Honor.

A SIDE CANAL IN VENICE 4

ROBERT-FLEURY (TONY) France

Born in Paris. Chevalier of the Legion of Honor. Son of Joseph Nicolas Robert-Fleury. Pupil of Delaroche and Cogniet. Received his first medal in 1866 for his "Varsovie, the 8th of April, 1861."

"THAÏS" 12

ROUSSEAU (THÉODORE) France

Born in Paris, 1812. He had an early taste for mathematics, and is said to have intended to become a pupil of the Polytechnique, but entered instead the studio of Lethière. Failing to secure the Prix de Rome, he repaired to the Plain of Montmartre, and his first picture, exhibited in 1826, "The Telegraph Tower," proclaims his nature study. In 1833 he made his first visit to Fontainebleau, and the following year painted his first masterpiece, "Côtés de Grandville." He received a third-class medal at the Salon, but for the following fourteen years was rejected from the exhibitions. Even after the Revolution of 1848 his green pictures were hailed as "spinach," and it was not until the Exposition of 1855 that the world acknowledged him as belonging to the class of Ruysdael, Hobbema and Constable. His last years were darkened by domestic calamity. He had married a young woman of the Forest, and when she was seized with madness, he spent his strength in tending her. When finally the officership of the Legion, which was his due for serving as President of the Jury at the Exposition of 1867, was denied him, he succumbed to the bitterness of his chagrin. He lies buried near Millet, in the churchyard of Chailly.

LANDSCAPE 30

SCHAEFER (H. THOMAS) Germany

A German artist, who for many years had a studio in London. His genre pictures have won him considerable reputation.

ROMAN MAIDENS 81

SCHREYER (ADOLF) Germany

There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born in 1828. He travelled much, and painted as he went. In 1855, when his friend, Prince Taxis, went into the Crimea, he accompanied the prince's regiment, and at this period he began producing those battle scenes which gave him his first fame. Wanderings in Algiers and along the North African coasts into Asia Minor resulted in those pictures of Arab life which are so popular, while visits to the estates of his family and his friends in Wallachia provided him with another of his familiar classes of subjects. Until 1870 Schreyer was a resident of Paris, but since that time he divided his life between that city and his estate at Kromberg, near Frankfort, where he lived surrounded by his horses and hounds, practising his art with an energy that advancing years was unable to impair. He was invested with the Order of Leopold in 1860, received the appointment of court painter to the Duke of Mecklenburg in 1862, is a member of the academies of Antwerp and Rotterdam, and received first medals at all the important European expositions between 1863 and 1876. Died 1899.

TRAVELLING IN RUSSIA 64

SOUZA-PINTO (JOSÉ JULIO) Portugal

Born in the island of Teneira, Portugal, and at an early age began the study of art in his native country. After some preliminary work he went to Paris and entered the École des Beaux Arts under Cabanel, at the time when that master's studio was in the height of its popularity and success. He devotes his attention to modern domestic and social genre, and his work is characterized by great refinement of color and by accurate rendering of effect. His motives are chiefly found in out-of-door incidents, which he paints with distinct charm and appreciation. He was awarded a silver medal at the Universal Exposition at Paris in 1889, and received the Cross of the Legion of Honor in 1895.

THE BATHERS 60

TROYON (CONSTANT) France

Born at Sèvres, 1810. He worked as a boy in the porcelain factory, where Riocreus, the flower painter, taught him to draw. Roqueplan, whom he met on one of his sketching tours, gave him advice and encouragement, but it was Rousseau and Dupré who established firmly his own predilection for nature study. He migrated to Fontainebleau, and from 1836 commenced the series of his masterpieces in landscape. To these he added, after a visit to Holland in 1847, the painting of cattle, in which he stands unapproached. He died in 1865, and a long list of honors was crowned at the Exposition of 1878 by the Diploma to the Memory of Deceased Artists.

"He had the true pictorial sense, and if his lines are often insignificant and ill-balanced, his masses are per-

fectly proportioned, his values are admirably graded, his tonality is faultless, his effect is absolute in completeness. His method is the large, serene, and liberal expression of great craftsmanship; and with the interest and the grace of art his color unites the charm of individuality, the richness and the potency of a natural force. His training in landscape was varied and severe; and when he came to his right work he applied its results with almost inevitable assurance and tact. He does not sentimentalize his animals, nor concern himself with the drama of their character and gesture. He takes them as components in a general scheme; and he paints them as he has seen them in nature—enveloped in atmosphere and light, and in an environment of grass and streams and living leafage. His work is not to take the portraits of trees, or animals, or sites, but as echoes of Virgilian music to suggest and typify the country, with its tranquil meadows, its luminous skies, its quiet waters, and that abundance of flocks and herds, at once the symbol and the source of its prosperity."
—William Ernest Henley.

THE WATERING PLACE 11

ÉTUDE DE BŒUF 37

VAN MARCKE (ÉMILE) France

The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius was Émile van Marcke. Van Marcke was born at Sèvres in 1827, of artistic stock. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The latter was in the practice of making a weekly visit to his mother, who resided at Sèvres,

and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to nature, and Van Marcke, in the time spared from his trade, obeyed the injunction. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their color and technique show the association of the master. But with increasing confidence and experience, Van Marcke created a style with which he is now thoroughly identified. He was a master draughtsman, equally a master of composition, and the grouping and modelling of his cattle are always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands. Van Marcke appeared first at the Salon in 1857, and was repeatedly medalled in 1867, 1869, 1870, and at the Exposition Universelle of 1878 he received a medal of the first class. He was invested with the Legion of Honor in 1872, and since then he received many additional medals of honor. Died January 7, 1891.

RETURN FROM PASTURE 73

VIBERT (JEHAN GEORGES) France

One of the strongest individualities among the artists of Paris is Vibert. He was not only a painter, but a satirist of drastic power and an author of pointed excellence. A Parisian by birth, and if he may be said to be a pupil of any one, his master must be considered to be Barrias,

although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a virtual failure. His active intelligence gave a new direction to his art, and seven years later, at the age of thirty, he was decorated with the Cross of the Legion for his "Roll Call after the Pillage." His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity, and one of the latter, "The Missionary's Story," may be recalled as having been sold in this city, at the sale of Mrs. Morgan's collection in 1886, for $25,000. Vibert was not content with triumphs in oil alone, but, spurred by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. He was the leader in the movement that resulted in the formation of the now powerful Society of French Water Colorists, a society that, by its lofty standard, really forced the Salon into a marked reform in the character, and improvement in the quality, of the pictures it accepted for exhibition. Died July 28, 1902.

THE CHURCH IN DANGER 76

VOLKHART (MAX) Germany

Son of Georg Wilhelm Volkhart, historical and portrait painter, Max Volkhart was born at Düsseldorf, and in time entered its Academy, studying under Eduard von Gebhardt. Later he studied in Brussels, Antwerp, Bruges and Ghent, also visiting Italy. His reputation is based entirely on genre subjects.

THE PROPOSAL 75

WORMS (JULES) France

Born in Paris, 1837. Pupil of Lafosse. First exhibited at the Salon in 1859. He spends much of his time in Spain, where the subjects of most of his pictures are found. Medals: 1867, 1868, 1869, 1878; Legion of Honor, 1876. One of the founders of the French Water Color Society.

A FLIRTATION 41

CATALOGUE

SALE AT MENDELSSOHN HALL

FRIDAY EVENING, FEBRUARY 3D, 1905

BEGINNING PROMPTLY AT 8.15 O'CLOCK

J. H. Scovill.

No. 1

R. DE CUVILLON

THE ROUNDELAY

Water Color

A CAVALIER in rich costume of the seventeenth century is seated in a tapestry-draped room playing on a quaint violin, and opposite him, perched on a broad window-seat, a maiden sings from an open music book. The lady wears a brilliant red bodice, with galoon-trimmed petticoat and skirt. Through the open window is a view over a broad expanse of water.

Signed at the lower right, R. DE CUVILLON.

Height, 12 inches; width, 9 inches.

PURCHASED FROM G. REICHARD & CO., NEW YORK, 1889.

Durand-Ruel.

170- ✓

No. 2

JOHN LEWIS BROWN

THE MORNING OF THE HUNT

Water Color

On a broad roadway, which leads to a village half hidden by large trees, is a group of four horsemen and a dogcart with three ladies. Two of the riders are in pink coats, top hats, white breeches and patent leather boots. A black dog in the foreground stands alert.

Signed at the lower right, John Lewis Brown, 1881.
Height, 10 *inches; length,* 14 *inches.*

Purchased from Durand-Ruel, Paris, 1896.

300- ✓

No. 3

JOHN HAMZA

Wm. Cowin

A QUIET GAME

#esx

In a simple interior with a window, through which is seen the houses of a city, three men are playing cards at a table, while a fourth looks on with interest. The costumes and accessories are of the eighteenth century.

Signed at the lower right, J. Hamza, Wien, 1887.
Height, 10½ *inches; length,* 14½ *inches.*

Purchased from M. Knoedler & Co., New York, 1889. № 5 868.

Theo Stroefer Aug 87 M. MXXX

Fred. Herrman

No. 4

/ 850

MARTIN RICO

A SIDE CANAL IN VENICE

THIS is a view in one of the many quiet and narrow waterways of Venice, with a variety of architecture on either side, gondolas moored at the water steps, and a single one in motion. The roofs and gables are in silhouette against a clear blue sky.

Signed at the lower left, RICO.

Height, 13½ *inches; width,* 9 *inches.*

PURCHASED FROM WILLIAM WILDS, NEW YORK, 1894.

H. Schaus.

No. 5

/ 1900

JOHAN D. JONGKIND

A DUTCH CANAL

A BROAD waterway covers the foreground and extends straight away to the remote distance. On either side of the canal is moored a square-rigged vessel, and on the quay on the right is a group of red brick houses behind a row of trees. In the distance a drawbridge crosses the canal, and beyond it looms up a tall windmill.

Signed at the lower left, JONGKIND, 1870.

Height, 13 *inches; length,* 17 *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896. 3242 -

E. McC Millen

No. 6

WILLIAM HART, N.A.

CATTLE AT WATERING PLACE

Two spotted cows, standing half-knee deep in a small pool, are struck by the full sunlight, which brings them into strong contrast against the shadow on the landscape beyond. On the right a tall group of trees half covers the sky.

Signed at the lower left, WM. HART.

Height, 16 inches; width, 12 inches.

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

W. Hart May 89 #aeS

Scott & Jacobs

No. 7

ALBERTO PASINI

THE DESPATCH BEARER

A RIDER on a dark bay horse is about to deliver a letter to the armed attendants at the doorway of a Moorish palace. Strong sunshine casts the shadow from a deep cornice over the wall, with its decoration of colored tiles, and against the sky.

Signed at the lower left, A. PASINI.

Height, 16 inches; width, 12½ inches.

Sold-$15x-

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896. No 8090 B & Co 2438

Salon 96 Jones

H. Reisinger

No. 8

1 # 600.-

LUDWIG KNAUS

PORTRAIT OF THE ARTIST AND HIS FAVORITE DOG

THIS is a study of the half-length figure of Professor Knaus in brown velveteen and corduroy costume with his favorite greyhound by his side, standing near a lake in some well-kept park. His arms are folded, and in his left hand he holds a partly consumed cigar.

Signed at the lower left, L. KNAUS.

Height, 15½ *inches; width,* 11 *inches.*

PURCHASED FROM F. A. ACKERMAN, MUNICH, 1890.

H. Schaus.

No. 9

√ 235

E. ANDERS

MOTHER AND INFANT

A YOUNG mother in a seventeenth-century gray mauve satin low-cut dress, with lace cap and broad collar, is seated on a carved oaken settle, holding in her arms a tiny infant. She gazes at the chubby face with an expression of affectionate pride in her first-born.

Signed at the upper right, E. ANDERS.

Height, 16 *inches; width,* 13 *inches.*

PURCHASED FROM MUENCHENER KUENSTLER-GENOSSENSCHAFT, MUNICH, 1890.

No. 10

PROF. HERMANN KAULBACH

MADONNA AND INFANT

SEATED in the angle of a rough wall the Madonna is suckling the Infant with tender solicitude. Above her head floats a slender halo, and in the distance the full moon is just rising over a line of wooded hills. In the right foreground a shallow dish is supported on a low tripod over a small fire.

Signed at the middle right, H. KAULBACH.

Height, 15½ inches; width, 11½ inches.

PURCHASED FROM E. A. FLEISCHMAN & CO., MUNICH, 1890.

No. 11

CONSTANT TROYON

THE WATERING PLACE

IN the shallows of a broad river farmers are watering their cart-horses at noonday. In the distance, across the river, is a town dominated by a hill crowned with an imposing fortress. On the left, in the middle distance, a rank of stately poplars rises on the grassy bank. Near the zenith small areas of blue show between the clouds. The effect is of strong sunlight with vivid contrasts of light and shade.

Signed at the lower left, C. TROYON.

Height, 15½ inches; length, 23 inches.

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

Lewis Ralston

No. 12

TONY ROBERT-FLEURY

1 180.

"THAIS"

THE head and shoulders of a young woman with a chaplet of flowers in her hair, and her bust half covered with white and orange drapery. The head is seen in profile, and the light, which is somewhat diffused, falls from above.

Signed at the upper left, T. ROBERT-FLEURY.

Height, 16 *inches; width,* 13 *inches.*

(*Champs Élysées Salon,* 1896.) Sold-$1XX

PURCHASED FROM M. KNOEDLER & Co., PARIS, 1896. N° 8091.

Salon 96 $0XXX

No. 13 O. Bernt.

JEAN J. HENNER

1 2600

INNOCENCE

THE head and undraped arms and shoulders of a young girl with a mass of waving auburn hair. She is in full face, with the eyes turned toward the spectator. A strong light from the upper left casts strong shadows on the flesh and accents the blue drapery, which is thrown over her lap and around her waist.

Signed at the upper left, J. HENNER.

Height, 16 *inches; width,* 12 *inches.*

PURCHASED FROM BOUSSOD, VALADON & Co., PARIS, 1886. 17739

No. 14

CHARLES FRANÇOIS DAUBIGNY

BANKS OF THE OISE

THE placid surface of the pleasant river extends across the foreground and reflects the forms and colors of a great clump of trees on the left, the grassy bank, the houses, and the quiet tones of the simple summer sky. Two skiffs are moored to the bank under the trees, and in one of them is the figure of a man in a white shirt.

Signed at the lower left, DAUBIGNY, 1865.

Height, 10 *inches; length,* 18 *inches.*

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

No. 15

EUGÈNE BOUDIN

COWS IN THE VALLEY

A LARGE herd of spotted cows is assembled on the low, irregular bank of a broad stream. In the distance are farm-houses surrounded by trees and a line of low hills, with a church spire rising above the tree-tops. The sky is covered with light clouds.

Signed at the lower right, E. BOUDIN.

Height, 16 *inches; length,* 22 *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

F. Herman –

No. 16

JOSÉ GALLEGOS ✓ 1300

THE MARRIAGE CONTRACT

In the sacristy of a large cathedral are assembled a youthful Spanish couple and a number of friends, all in rich costumes of silk, satin, laces and embroidery. Grouped around a table in the middle of the picture are three priests engaged in drawing up the marriage contract. A fourth ecclesiastic is reaching down an old volume from a carved bookcase at the back, and a choir-boy brings others from another part of the room. Rich carvings, ornamental metal work, and sumptuous furniture denote that the cathedral is an important one.

Signed at the lower right, J. Gallegos, Roma.

Height, 15 *inches; length,* 24 *inches.*

Purchased from E. A. Fleischman & Co., Munich, 1886.

No. 17

JULES DUPRÉ

LANDSCAPE

A NARROW strip of farming country under a wide and lofty sky. On the right is a clump of trees with dense foliage and a group of farm buildings, and on the left is a view across a level stretch of land to the low line of the horizon. In the foreground is a small pool, beside which stand two cows, and the figure of the cowherd is seen seated in the pasture just beyond. The lower part of the sky is filled with cumuli vividly illuminated by sunlight.

Signed at the lower right, JULES DUPRÉ, 1872.

Height, 16 *inches; length,* 27½ *inches.*

PURCHASED FROM EDWARD BRANDUS, NEW YORK, 1899.

No. 18

LUIGI CHIALIVA

A SHEPHERDESS

SEATED in full sunshine on the top rail of a stile is a young peasant woman busily engaged in sewing, while her flock of sheep and lambs repose near by. In the middle distance is a broad stream with a village and wooded hillside beyond.

Signed at the right, L. CHIALIVA.

Height, 18 *inches; width,* 14 *inches.*

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

H. Reisenger –

No. 19

N. V. DIAZ DE LA PEÑA

THE LAP DOG

A YOUNG girl in a pink dress trimmed with black is seated on the grass in full sunlight holding a small white poodle in her lap, clasping him in her arms. From beneath a white petticoat peeps out her tiny foot in a pink silk slipper. The background is deep-toned foliage against a blue sky.

Signed at the lower left, N. DIAZ.

Height, 13½ *inches; width,* 10½ *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

3429

No. 20

JEAN BAPTISTE CAMILLE COROT

LANDSCAPE

ON the left a large pollard and a slender birch grow from a pasture on the edge of a lake and rise against a simple summer sky. On the right is a clump of tall trees, with a single white birch in contrast against the soft foliage. A red cow, tended by a peasant woman, stands knee-deep in the grass. Beyond the lake is a château standing on a low elevation.

Signed at the lower right, COROT.

Height, 14 *inches; width,* 9 *inches.*

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

No. 21

LÉON BONNAT

A LITTLE ROMAN GIRL

THE full-length figure of an Italian peasant child in the customary brilliantly colored costume, a white chemise with red sleeves and sash, blue petticoat and yellow figured apron. She stands, her hands clasped in front of her, facing the spectator in a strong light from the upper left side.

Signed at the lower left, LN. BONNAT, 1880.

Height, 21 inches; width, 14 inches.

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

No. 22

CHARLES ÉMILE JACQUE

THE SHEEPFOLD

Two sheep are feeding from a small trough in a straw-littered barn. A shaft of sunlight strikes full upon them and casts deep shadows upon the ground. In the shadow poultry search for food in the straw, and behind the sheep is a narrow, open door.

Signed at the lower left, CH. JACQUE, '73.

Height, 6 inches; length, 8½ inches.

From Collection of L. Lefebvre of Roubaix, 1896.

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

No. 23

JULES DUPRÉ

THE VILLAGE ROAD

A POOL of water bordering a winding, sandy road occupies the foreground. In the middle of the composition two gnarled and sturdy oaks overshadow a thatched cottage. Masses of cumuli cover the larger part of the sky.

Signed at the lower left, JULES DUPRÉ.

Height, 8½ *inches; width,* 6½ *inches.*

PURCHASED FROM M. KNOEDLER & Co., PARIS, 1896.

No. 24

OTTO DE THOREN

POLLARD WILLOWS

ON the bank of a small brook, which is half hidden by a rank growth of weeds and water plants, two old pollard willows lean over the stream, and their foliage is rich with autumn tints. The foreground is in shadow, and beyond the trees there is an area of sunlit meadow.

Signed at the lower right, O. DE THOREN.

Height, 10½ *inches; length,* 13½ *inches.*

PURCHASED FROM THE ARTIST, PARIS, 1886.

No. 25

JEAN BAPTISTE GREUZE

TÊTE DE GARÇON

The study of the head and shoulders of a fair-haired boy, his face turned to the right and inclined downwards. He wears a brown jacket, open to show a full shirt, which is unbuttoned at the neck and chest. The background is a broken tone of gray.

Height, 18 *inches; width,* 14 *inches.*

Purchased from Durand-Ruel, Paris, 1896.

No. 26

N. V. DIAZ DE LA PEÑA

THE MARSH

A rough and broken stretch of open country, with here and there a clump of trees. In the near foreground is a broad pool reflecting the adjacent trees and the concentrated light in the sky. A single figure of a peasant woman is seated on the left.

Signed at the lower right, N. Diaz.

Height, 6 *inches; length,* 10½ *inches.*

Purchased from Durand-Ruel, Paris, 1896.

No. 27

GEORGE MORLAND

ON THE COAST, ISLE OF WIGHT

In the foreground a road crosses an area of broken ground. Beyond is a pleasant country with fields and woods. A blue-coated farmer with his dog strides along the road, and two other figures are just disappearing around the turn beyond.

Signed at the right, G. M.

Height, 10 *inches; length,* 18½ *inches.*

Purchased from Arthur Tooth & Sons, London, 1890.

No. 28

RAIMUNDO DE MADRAZO

DRESSING FOR THE BAL MASQUÉ

A young woman in fancy dress of red and white striped satin, black bodice, red cap and pink stockings rests one foot on a couch, while she puts on her slipper. Her mask lies on the floor near by.

Signed at the lower right, R. Madrazo.

Height, 4½ *inches; length,* 7½ *inches.*

Purchased from Boussod, Valadon & Co., Paris, 1886.

No. 29

HUGO KAUFFMANN

WAKING HIM UP

The old innkeeper has fallen asleep, with his back comfortably supported against the green-tiled stove. The postman, whip in hand, leans over the sleeper to blow a blast from his bugle in his ear, while the serving maid watches the farce with amusement.

Signed at the lower left, Hugo Kauffmann, '90.

Height, 14 *inches; length,* 17½ *inches.*

Purchased from E. A. Fleischman & Co., Munich, 1886.

No. 30

THÉODORE ROUSSEAU

LANDSCAPE

It is twilight, and the warm glow of the evening sky is reflected in a small pool near the foreground, where cattle are drinking. Near the middle of the composition a tall, rounded tree rises high above its neighbors, and beyond, on the right, is a wooded hillside. The sky is covered with cloud masses, and the light is concentrated near the horizon.

Signed at the lower left, Th. Rousseau.

Height, 7½ *inches; width,* 9½ *inches.*

Purchased from Durand-Ruel, Paris, 1896.

DR. 2250

No. 31

AUGUSTE RENOIR

THE BATHER

A FEMALE figure with scant drapery, turned back to the spectator, with her head in profile turned over the right shoulder. She is sitting near the edge of a pond or a river, and as a background to the head is a mass of foliage overhanging the water.

Signed at the lower left, RENOIR.

Height, 16 *inches; width,* 13 *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

No. 32

FRANZ DEFREGGER

LOVE-MAKING

A DAIRY-MAID engaged at her daily task of churning is agreeably interrupted in her monotonous occupation by a young sportsman who, accompanied by his dog, has invaded the dairy. The lover throws his right arm around his sweetheart's neck, and rests his left hand on hers. The dog is interested in the cream which trickles from the dasher of the churn.

Signed at the upper right, F. DEFREGGER, 1889.

Height, 20½ *inches; width,* 15½ *inches.*

PURCHASED FROM EDWARD SCHULTE, BERLIN, 1890.

No. 33

JEAN BAPTISTE CAMILLE COROT

LA TOUR D'ESBLY

The dominating mass of a great church tower with buttressed corners rises high against a simple sky from among surrounding trees. The sun strikes across the turf on the right and the left, and in the foreground, which is in shadow, an artist is seen at work on a canvas near a large clump of bushes.

Stamped at the lower right, Vente Corot.

Height, 10 *inches; length,* 12½ *inches.*

Purchased from Durand-Ruel, Paris, 1896.

No. 34

G. OEDER

IN THE SAND DUNES

It is a stormy day on the Dutch coast, and the sky is gray and threatening. Gulls fly screeching about, and the smoke from a tile-roofed cottage, which stands in the shelter of a great sandhill, is whirled down by the force of the gusts. In the distance, across a stretch of shimmering water, is a line of dunes against the gray sky.

Signed at the lower right, G. Oeder.

Height, 18 *inches; length,* 24 *inches.*

Purchased from Wm. H. Howe, Paris.

H. Reisinger

No. 35

MIHÁLY DE MUNKÁCSY

330-

STUDY OF A HEAD

THE "Last Moments of a Condemned Man" was probably the chef d'œuvre of this artist. The head is the study of type and expression for the principal figure in the large picture.

Signed at the lower right, M. DE MUNKACSY.

Height, 13 *inches; width,* 10 *inches.*

PURCHASED FROM F. A. ACKERMAN, MUNICH, 1890.

L. R. Perkins

No. 36

400

JULES ADOLPHE GRISON

THE STIRRUP CUP

AN eighteenth-century cavalier leans against his horse in the courtyard of a picturesque inn, and a serving maid holds a pewter tankard on a tray near by. Hens and pigeons feed on the stone pavement. In the background an old man watches the scene, and an old woman looks out of the casement of a latticed window.

Signed at the lower right, GRISON.

Height, 9½ *inches; width,* 7½ *inches.*

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

No. 37

CONSTANT TROYON

ÉTUDE DE BOEUF

A MOTTLED red and white cow is standing in full sunlight near the door of a thatched building. She is in profile, facing the right, and beyond the corner of the building is the dark mass of a forest and a gray sky above the tree-tops.

Stamped at the lower right, VENTE TROYON.

Height, 18 *inches; length,* 22 *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

No. 38

J. G. JACQUET

THE FIRST VISIT

A YOUNG lady in an ample dress of figured brocade is seated on a gilt sofa in a rich salon. Through an open door behind her comes a youthful beau in a rich costume of blue and silver. The dresses and accessories are of the early part of the eighteenth century, and on the wall behind the young lady is a painted decoration in the style of the time.

Signed at the lower right, G. JACQUET.

Height, 21½ *inches; width,* 19½ *inches.*

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

No. 39

JULES DUPRÉ

A WINDY DAY

A THATCHED cottage with sheltering trees forms the principal feature of the composition. On the right is a wide stretch of level ground with a windmill in the middle distance, and in the foreground is a narrow pool reflecting the building, the sky, and the figure of a woman in a red petticoat who is struggling against the wind on her way to the cottage. The clouds are tossed and whirled by a strong gale.

Signed at the lower right, JULES DUPRÉ.

Height, 21½ inches; length, 26 inches.

PURCHASED FROM G. REICHARD & Co., NEW YORK, 1889.

No. 40

ANTON MAUVE

GOING TO PASTURE—EARLY MORNING

A LARGE flock of sheep, herded by a blue-clad shepherd and an alert black sheep dog, browses its way pastureward across a rough, flat country, where the grass is broken by sandy patches. On the right a line of low bushes and a single slender tree rise against the gray morning sky.

Signed at the lower right, A. MAUVE.

Height, 15½ *inches; length,* 27½ *inches.*

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

No. 41

JULES WORMS

A FLIRTATION

IN the courtyard of a Spanish house a young girl is busy sewing on a gay-colored costume, which is thrown over a kitchen chair. She is interrupted at her task by the chat of a young gallant dressed in jaunty costume, who twirls his stick as he stands close at hand in an attitude of conscious assurance.

Signed at the lower left, J. WORMS.

Height, 14 *inches; width,* 10½ *inches.*

PURCHASED FROM WILLIAM WILDS, NEW YORK, 1894.

No. 42

ANTON MAUVE

RETURNING FROM PASTURE—EVENING

A PEASANT woman is driving a herd of spotted cattle along a deeply rutted, sandy roadway, which has been worn by long use below the level of the fields on either side. The flash of the disappearing sun sparkles on the edges of clouds high in the heavens, and gives a rosy glow to the vapor forms near the horizon.

Signed at the lower right, A. MAUVE.

Height, 15 *inches; length,* 27½ *inches.*

PURCHASED FROM M. KNOEDLER & CO., PARIS, 1896.

No. 43

G. BOEHMER

THE PARK

A WOOD road winds between tall beeches in the foreground past a great clump of trees, and is lost in the sunlight beyond. Two deer are crossing the road in the middle distance. On the left is a pool bordered by a rank growth of tall weeds, and beyond it is a cultivated low hillside surrounded by trees and bushes.

Signed at the lower right, G. BOEHMER.

Height, 19 *inches; length,* 27 *inches.*

PURCHASED FROM H. C. HEMPEL, DÜSSELDORF, 1890.

No. 44

JOHN LINNELL, SENIOR

MILKING TIME

In the near foreground a country road winds over the brow of a hill. The richly cultivated fields beyond are flooded with the warm light of a late afternoon sun. A farmer and a milkmaid accompanied by an old man are driving four cows toward the distant farmyard. Great rolling cumuli cover all the lower part of the sky, and the foreground is in shadow.

Signed at the lower right, J. Linnell, Sr.

Height, 17½ *inches; length,* 26 *inches.*

Purchased from Arthur Tooth & Sons, London, 1890.

H. Reinhart

No. 45

J. LEPINE

ST. OUEN

THE placid Seine shimmers in the warm light of a summer afternoon. On the right two boys wade in the shallow water under a dense clump of trees, and a single boatman is paddling his skiff to the near shore. Across the river the smoke from factory chimneys slowly drifts in the warm air, and the façades and gables of large buildings are strongly accented by the sunshine.

Signed at the lower right, J. LEPINE.

Height, 14½ *inches; length,* 21 *inches.*

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

I. Y. Hoover

No. 46

ALPHONSE M. DE NEUVILLE

THE HEADQUARTERS FLAG

A BUGLER, mounted on a dark-brown artillery horse, holds in his left hand, with the staff resting on the ground, a small blue and white flag, which apparently is the one which marks the headquarters of a commanding officer. In the distance are seen the flash of guns and, here and there, the shadowy forms of men in the clouds of smoke.

Signed at the left, A. DE NEUVILLE, 1882.

Height, 18 *inches; width,* 15 *inches.*

PURCHASED FROM M. KNOEDLER & Co., PARIS, 1896.

No. 47

WILLIAM H. HOWE, N.A.

RETURN FROM PASTURE

A DUTCH peasant woman is driving her three cows along a sunlit, sandy road, which runs out of the foreground. On either side are moderately high banks covered with grass and a profusion of flowers.

Signed at the lower left, WILLIAM H. HOWE, PARIS, '87.

Height, 18 *inches; length,* 23½ *inches.*

PURCHASED FROM THE ARTIST.

No. 48

LUIGI CHIALIVA

THE GOOSE GIRL

A HALF-GROWN country girl, in a straw hat and brown dress, stands with a basket on her arm in the middle of her flock of geese and ducks, which are scurrying around in the grass for the food she has just thrown down. Beyond is a quiet, broad river, full of shallows, and in the distance are seen a brick bridge with a single arch and a village among the trees.

Signed at the lower right, L. CHIALIVA.

Height, 10 *inches; length,* 14 *inches.*

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

No. 49

JOSEF ISRAËLS

THE SEAMSTRESS

A DUTCH peasant girl is busy sewing a white garment near a window, the light from which floods the humble interior. She wears a white cap, a gray-pink jacket, and a black petticoat. A few simple accessories are seen in the background, and through the window is a glimpse of a sunny landscape.

Signed at the lower right, JOSEF ISRAËLS.

Height, 21 *inches; width,* 16 *inches.*

PURCHASED FROM ARTHUR TOOTH & SONS, LONDON, 1896.

No. 50

J. M. BARNSLEY

A FRENCH VILLAGE

A GRASS-BORDERED road leads from the foreground to the middle distance, where it disappears behind a clump of trees. Two peasant women stand gossiping in the sunlight. On the right are cottages and gardens, and the tower of a church is seen among the trees.

Signed at the lower right, J. M. BARNSLEY, 1887.

Height, 21 *inches; length,* 28½ *inches.*

PURCHASED FROM THE ARTIST.

No. 51

OTTO DE PENNE

HOUNDS IN LEASH

THREE couple of foxhounds leashed together and fastened to a tree are grouped together in various attitudes of repose and watchfulness. They are in full sunlight and in strong contrast against an autumn landscape. Beyond the group is a view across a broad meadow to low hills. Two trees with sparse foliage extend out of the top of the picture against a soft autumnal sky.

Signed at the lower left, OT. DE PENNE.

Height, 21 inches; width, 17½ inches.

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

No. 52

ÉDOUARD DETAILLE

RECONNOISSANCE FROM THE WINDMILL

An incident of the Franco-Prussian War. Two officers with their orderlies have ridden up to a large wooden windmill, and both of them stand on the stair leading to the mill door and search the landscape for signs of the enemy. The mill with its latticed arms extends out of the picture at the top, and a bit of well-worn road occupies the foreground.

Signed at the lower left, Édouard Detaille, 1877.

Height, 26 inches; width, 22 inches.

Purchased from M. Knoedler & Co., New York, 1889.

No. 53

JOHN R. MEEKER

A SOUTHERN SWAMP

The half-decayed moss-grown trunk of a large tree stands on the shore of a broad stretch of water. Beyond it is a jungle of tall trees with festoons of moss hanging from the branches. White and pink water lilies dot the surface of the water, and brilliant-colored flowers grow along the bank.

Signed at the lower right, J. R. Meeker, 1876.

Height, 27 inches; width, 22 inches.

Purchased from G. M. Hardy, St. Louis, 1876.

1350 ✓

No. 54

MEYER VON BREMEN

EXPECTATION Max Bernheimer

A BAREFOOTED peasant girl has reached the appointed rendezvous sooner than her lover, and, having laid her bundle and sickle aside, has been sitting on a plank supported between the trunks of two large beech trees. At the sound of footsteps she rises, and, half hidden by the tree, watches with eager anticipation.

Signed at the lower right, MEYER VON BREMEN, 1886.

Height, 26½ inches; width, 19½ inches.

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

E. Schultz Sept 86 M ixxx ℔ mxxx

No. 55

CHARLES ÉMILE JACQUE

SHEEP UNDER THE TREES

A FLOCK of sheep, accompanied by a shepherdess and her dog, browse in the rough pasture under a row of large, old trees, which are partly denuded of foliage, their rugged trunks and branches in contrast against the sunlit clouds of a turbulent sky. Some of the sheep have strayed apart from the flock, and the alert dog watches them from between the tree trunks. On the left is a vista across a level country to low hills in the distance. The shepherdess and the animals are brought into prominence by a flash of sunlight, which has broken through the screen of clouds.

Signed at the lower right, CH. JACQUE.

Height, 25 inches; width, 21 inches.

From the Jacque Sale, 1894; *Illustrated in Catalogue No.* 30.

PURCHASED FROM EDWARD BRANDUS, NEW YORK, 1899.

No. 56

RAIMUNDO DE MADRAZO

LA PIERRETTE

A FAIR young maiden in dress of late eighteenth century, with powdered hair, cocked hat, stiff bodice, yellow velvet jacket, and white silk skirt, is seated on a marble bench in a rich garden. Two red roses lie in her lap, and she fastens a third in her corsage.

Signed at the lower right, R. MADRAZO.

Height, 25½ inches; width, 19 *inches.*

PURCHASED FROM G. REICHARD & CO., NEW YORK, 1889.

No. 57

JACOB MARIS

LOADING A SAND BARGE

An intimate corner of that most paintable country, Holland, where the skies are soft and the color is deep and rich. In the middle of the composition is a pool of water, evidently an arm of a canal or stream, with low, sedgy banks on either side. A single tree stands in the foreground on the left, and near it is moored a rude barge piled up with sand. A peasant wheels a load down an inclined plank while his comrade trims the cargo. A few birds are seen against the cloud-covered sky, and a tiny patch of blue shows through the luminous gray vapor. The pyramidal form of a straw stack just beyond the canal breaks the simple line of the low horizon.

Signed at the lower right, J. Maris.

Height, 20 inches; width, 15½ inches.

Purchased from Arthur Tooth & Sons, London, 1896.

No. 58

JEAN BAPTISTE CAMILLE COROT

ITALIAN MAIDEN

The seated figure of a young peasant girl in Italian costume holding a mandolin on her lap with both hands. She is dressed in a white chemise and apron, with a red petticoat and dark blue overskirt trimmed with braid. The background is a characteristic wood landscape with vibrating diffused light from a simple sky.

Signed at the lower left, Corot, 1870.

Height, 21½ *inches; width,* 15 *inches.*

Purchased from Durand-Ruel, Paris, 1896.

No. 59

HENRI HARPIGNIES

THE BRIDGE AT SAINT PRIVE

A SLUGGISH waterway, leading from the right foreground to the middle of the picture, is crossed by a stone bridge with a single low arch, beyond which it disappears in the irregularities of the ground. On the right rises a clump of willows dominated by the tall slender point of a poplar, and in the middle distance on the left is a tall rank of elms leading the eye to the distant horizon, where low hills and tree-tops meet the sky. A few tiny clouds float in the warm summer atmosphere, and a broad flood of sunshine illuminates the landscape. Figures of peasants here and there give a human interest to the motive, which is a characteristic bit of the rich farming country of France.

Signed at the lower left, H. HARPIGNIES, '70.

Height, 24 inches; width, 19½ *inches.*

PURCHASED FROM ARNOLD & TRIPP, PARIS, 1896. № 2927.

No. 60

J. SOUZA-PINTO

THE BATHERS

In the foreground, erect on the grass, which is flecked by strong sunshine, is the figure of a young girl, her back to the spectator. She is about to join a companion who is disporting herself in the refreshing water of a small stream on the left. The horizon is high, and only a small area of sky is seen on either side of a clump of trees and bushes.

Signed at the lower right, J. Souza-Pinto, 1895.

Height, 32 *inches; width,* 25 *inches.*

(*Champs Élysées Salon,* 1896.)

Purchased from M. Knoedler & Co., Paris, 1896.

No. 61

E. BERNE-BELLECOUR

EARLY MORNING IN THE REDOUBT

THE motive is found in one of the German earthworks in the suburbs of Paris, at the moment when the glow of sunrise brings the distant hillsides into relief against the sky. In the immediate foreground is a section of field artillery with the two guns pointed over a low breastwork. An officer, supporting himself against the wheel of one of the guns, gazes at the sunrise. Near by are the three soldiers who are on duty in the battery, one of them asleep on a pile of sandbags, one warming himself at a tiny fire, while the third, with cap in hand, leaning over a row of gabions topped with sand bags, apparently curious to know what his superior is thinking about, watches the officer.

Signed at the lower right, E. BERNE-BELLECOUR, 1885.

Height, 21 inches; length, 28½ inches.

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

No. 62

HARRY CHASE

FLOWERS

A SLENDER copper ewer with oxidized ornamentation is placed near a basket of roses and other flowers and plants, in front of a wall of deep-toned blue.

Signed at lower right, H. CHASE.

Height, 24 inches; width, 14 inches.

PURCHASED FROM PETTES & CO., ST. LOUIS, 1880.

No. 63

HARRY CHASE

FRUIT

BUNCHES of different varieties of grapes and two pears are arranged with ornamental glass vases on a polished table with a background of figured damask.

Signed at the lower right, H. C., '76.

Height, 24 inches; width, 14 inches.

PURCHASED FROM PETTES & CO., ST. LOUIS, 1880.

J. A. Dowden

No. 64

ADOLF SCHREYER

TRAVELLING IN RUSSIA

A SINGLE fur-clad traveller sits half covered with skin robes in the box of a clumsy sledge with his rifle at his side ready to be used if needed. A double troika driven by two postilions, is harnessed to the sledge and the ponies scamper at full speed over the snow-covered ground. In the middle distance on the left is a sparsely wooded declivity under a wintry sky, and on the right a single horseman canters along the snow-covered road. The landscape is wild and inhospitable. There are no signs of habitation, and the traveller is evidently on the alert, anticipating an attack by wolves.

Signed at the lower right, AD. SCHREYER.

Height, 20 inches; length, 32½ inches.

PURCHASED FROM WILLIAM SCHAUS, NEW YORK, 1889.

325-/

No. 65

C. NICZKY

L. J. Earley

IN EXPECTATION

Two young dames standing on the walled terrace of a château are apparently watching for some one in the village, the roofs of which are seen below. One of the ladies is dressed in white satin, and the other in a gown of the same material in black over a petticoat of yellow and gray brocade. The towers of the château, with steep pitched roofs, rise against the sky on the left.

Signed at the lower right, C. Niczky, Mchn.

Height, 25 inches; width, 19 *inches.*

Purchased from Messrs. Winmer, Munich, 1890.

L Ralston -

√ 1600.

No. 66

P. A. DAGNAN-BOUVERET

THE WATERING TROUGH

In the immediate foreground is a young peasant standing beside his cart-horse, which he has led to drink at a stone watering trough, the corner of which is seen on the left. Both man and horse are looking out of the picture, as if watching the approach of some one along the road, and both seem not unwilling to rest a while from their labors. Behind the group is a piece of cultivated ground, and beyond it a line of trees bordered by a rude paling. The small area of sky at the top of the picture is covered with light clouds.

Signed at the lower left, P. A. Dagnan-B., 1884.

Height, 31 *inches; width,* 19 *inches.*

Purchased from M. Knoedler & Co., Paris, 1896. 1st 8141.

Allard & Hoel Aug 96 Fusxx
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825 ✓

O. Bernet

No. 67

L. EUGÈNE LAMBERT

A CAT FAMILY

agent for J. B. Sunsell

Two old cats have sought refuge from three troublesome kittens on the base shelf of an ormolu-mounted side table, where a pile of plates, a crumpled napkin and other articles show that a meal has just been eaten in the room. On the left is a dull green velvet curtain or portière, and behind the side table is a white panelled dado.

Signed at the lower right, L. Eug. Lambert.

Height, 15 *inches; length,* 19 *inches.*

Purchased from Boussod, Valadon & Co., Paris, 1886.

No. 68

HENRI HARPIGNIES

THE WILLOW NEAR THE RIVER

In the foreground, which is in broad, luminous shadow, a great pollard willow stands near the shore of a broad river, in vigorous contrast against the sunlit landscape beyond. A narrow winding path follows the river bank, and in the middle distance are seen two or three figures on the gently sloping bank, where the trees cast broad shadows on the grass. Across the river is a line of wooded hills, and near the water's edge is an irregular clump of trees, which are reflected in the smooth surface of the water.

Signed at the lower left, H. Harpignies, '93.

Height, 23½ *inches; width,* 20 *inches.*

Purchased from Arnold & Tripp, Paris, 1896.

No. 69

CLAUDE MONET

SNOW EFFECT

A DEEPLY rutted path through a woodland leads from the foreground to the middle distance. A thin layer of snow partly covers the ground, and above the trees is a wintry sky, rosy with the light of late afternoon. A single figure near the foreground moves along the path away from the spectator.

Signed at the lower right, CLAUDE MONET.

Height, 22½ inches; length, 24 inches.

PURCHASED FROM DURAND-RUEL, PARIS, 1896.

M. A. Lehman

No. 70

EUGÈNE DELACROIX

A/2 2100

AN ARAB FANTASIA

Four Arab riders mounted on spirited horses dash across the rough ground, firing their long guns as they go, the horses' hoofs throwing up a cloud of dust as they scamper along, urged by the wild gestures of the men. In the immediate foreground a seated figure, enveloped in a burnous, stolidly watches the horsemen as they rush past. The landscape is sombre, and the chief vegetation is the cactus, which here and there shows its uncouth shapes in the arid earth. Beyond the group is a stretch of desert-like country, broken by low hillocks or ridges, and the angular lines are unbroken by trees or softened by herbage. The simple tone of the sky is broken by the lines of a lofty cirrus, and against it the cloud of smoke from the guns contrasts in a mass of light.

Signed at the lower right, Eug. Delacroix, 1833.

Height, 23 *inches; length,* 28½ *inches.*

Described in A. Robaut, Page 125. *Von Isacker Sale, Paris,* 1852. *San Donato Sale,* 1870. *Lefebvre (of Roubaix) Sale,* 1896. A-12 Jaxaxx Jao.2xx

Purchased from M. Knoedler & Co., Paris, 1896. Nº 8086.

Jaxixs #mmsx

No. 71

OTTO DE THOREN

HUNGARIAN MARKET

The composition represents a market in a village of the Hungarian plains, where the peasantry assemble at stated intervals to sell their produce. A broad road, which runs out of the foreground, is lively with horses and carts and picturesque farmers in the jaunty Magyar dress. In the middle distance are seen the village houses with a screen of low trees behind them, and everywhere is the busy activity of trading and gossiping.

Signed at the lower right, O. de Thoren.

Height, 24 inches; length, 32 inches.

Purchased from Bousson, Valadon & Co., Paris, 1886.

No. 72

JEAN CHARLES CAZIN

THORNFIELD CASTLE

The castle is simple in form, with two large, round towers at the corners of the structure, and stands on level ground with a rank of trees on either side and a broad lawn in front. In the left foreground are a few trees and shrubs on a low hillside partly concealing one side of the castle. The moon, high in the heavens, throws a flood of cool light on the roof and towers, and casts a deep shadow on the lawn. The windows of the façade between the two round towers are illuminated by a ruddy light. A single thin cloud floats in the sky, and stars glimmer here and there.

Signed at the lower right, J. C. Cazin.

Height, 25½ inches; length, 32 inches.

(*From the Salon Champs de Mar,* 1894.)

Purchased from M. Knoedler & Co., Paris, 1896.

No. 73

ÉMILE VAN MARCKE

RETURN FROM PASTURE

A SHALLOW stream flows across the foreground from the right, and cows wander across it, drinking the water or browsing on the rich grass. Other cattle preceded by a horse approach along a path, which leads over a slight eminence just beyond the brook. In the distance is a sunlit landscape with a rounded hill on the right, and above it a sky full of cumuli, with a small spot of blue showing near the zenith.

Signed at the lower left, E. VAN MARCKE.

Height, 29½ inches; width, 23½ inches.

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

No. 74

BENJAMIN W. LEADER

EVENING ON THE THAMES AT MARGRAVE

The winding river with low banks overgrown by sedge and rushes leads from the foreground to the middle distance, where it bends to the south, to wind away again under the distant hills. On the left, in a small backwater, is seen a punt with two figures and a pile of freshly cut grass, and farther away, on a point of land, an irregular line of poplars and other trees rises above farm buildings near which cows graze in the meadow. On the right in the middle distance are one or two houses and a large herd of cattle. The glow of sunset touches with warm light the edges of a low stratum of clouds, contrasts their forms with the distant cirrus, which veils the sky high above, and the river reflects the whole with mirror-like accuracy.

Signed at the lower left, B. W. Leader, 1895.

Height, 24 inches; length, 36 inches.

Purchased from Arthur Tooth & Sons, London, 1896.

No. 75

MAX VOLKHART

THE PROPOSAL

A YOUTH and a maiden have been passing their leisure with music, and the expected result has followed. Resting his guitar on the floor, the lover leans forward from his chair and clasps the hand of the maiden who stands by his side. The figures are in the costume of the seventeenth century, and the interior is finished with articles of the period.

Signed at the lower left, MAX VOLKHART, OP. 120.

Height, 36 *inches; width,* 26½ *inches.*

PURCHASED FROM EDWARD SCHULTE, BERLIN, 1890.

No. 76

JEHAN GEORGES VIBERT

THE CHURCH IN DANGER

In a sumptuous interior filled with rich furniture and choice bibelots, an elderly cardinal in full ecclesiastical robes is engaged in a game of cards with a comely young lady, who pauses a moment in her play to chat with a companion who is leanng over her shoulder. On all sides are evidences of wealth and luxury, and the objects displayed have been assembled from all over the world. A broad-spreading fan palm in a huge Chinese bronze temple-piece receives the light from a high window, which falls full upon the cardinal and throws the two ladies partly into shadow. A rare Persian rug covers the floor, kakemonos and Japanese masks decorate the walls, and a curious cabinet with ormolu mounts and a clock as a final stands behind the card table.

Signed at the lower right, J. G. Vibert.

Height, 23 *inches; length,* 28½ *inches.*

Purchased from M. Knoedler & Co., New York, 1889.

550

No. 77

SIR AUGUSTUS W. CALLCOTT, R.A.

CLASSICAL LANDSCAPE

A COMPOSITION inspired by the study of Poussin and Claude, with a wide view over a populous country, where a shimmering river winds between banks crowned with temples and other large edifices, until it is lost in the haze of the distance. On the right and left are fragments of ruined buildings and tall trees against the sky, and in the foreground classic maidens fetch water in earthen jars from a cool and quiet pool.

Height, 28½ inches; length, 43 inches.

PURCHASED FROM ARTHUR TOOTH & SONS, LONDON, 1896.

No. 78

LEON LHERMITTE

THE BLAZE OF NOONDAY

A FAVORITE motive of the artist, chosen in the season he best loves to paint—harvest time. The great wheat field has been partly cut, and it is the hour of midday rest. A weary reaper half reclines on a fallen sheaf near a large stook of wheat sheaves, and his wife, carrying an infant on her left arm, drags along a sheaf, apparently to form a pillow for herself. In the foreground is the habitual luncheon of the French workman, bread and wine, with the sickles which are laid aside for the noon rest. The sun, glowing from behind masses of vaporous clouds, strikes sharply but broadly on the distant field of uncut grain and fills the foreground, which is in a cloud shadow, with an infinitude of reflections.

Signed at the lower left, L. LHERMITTE.

Height, 29 inches; width, 23 inches.

PURCHASED FROM ARTHUR TOOTH & SONS, LONDON, 1890.

325 ✓

Jno Jouasson

No. 79

HARRY CHASE

ANSWERING THE SIGNAL— OFF THE FRENCH COAST

A BRIG with main-topsail aback and signals flying lies off the end of a pier, where groups of fisherfolk are assembled. A small tugboat wallows in the sea to approach the brig, and the distant horizon is dotted with sail. The sky is covered with cumuli, and tiny spots of blue show near the zenith, possibly giving hope of clearing weather.

Signed at the lower left, H. CHASE, 1876.

Height, 24 inches; length, 42 inches.

PURCHASED FROM PETTES & CO., ST. LOUIS, 1880.

No. 80

RICHARD GOUBIE

A RIDING PARTY

A RIDING party of ladies and gentlemen, some of whom have dismounted, is gathered near the thatched stable of a château on a pleasant summer afternoon, apparently resting for a few moments on their excursion. In the foreground a gentleman and two ladies are engaged in earnest conversation, and beyond, nearer the stable, a number of others are equally interested in each other. Hens and ducks seek their food in the grass here and there, undisturbed by the crowd of people and horses. A groom in a yellow jacket is unhitching the horses from a carriage at the left, and his companion is bringing a bucket of water. In the distance are the tall trees of the château grounds rising high above a stone gateway, and in the foreground on either side are other trees.

Signed at the lower right, R. GOUBIE, 1888.

Height, 26 inches; length, 39½ *inches.*

PURCHASED FROM M. KNOEDLER & CO., NEW YORK, 1889.

300

L. McKillen

No. 81

H. THOMAS SCHAEFER

ROMAN MAIDENS

On a marble terrace, high above the sea, are two maidens in diaphanous white tunics and colored mantles, decorating themselves with flowers. One of them, seated on a leopard skin thrown upon a marble bench, is attaching a bunch of roses to the long garland which hangs from her companion's shoulder.

Signed at the lower left, H. Thomas Schaefer, 1890.

Height, 37 inches; width, 23½ inches.

Purchased from Arthur Tooth & Sons, London, 1890.

H. Reinhardt

✓ 3500.

No. 82

MIHÁLY DE MUNKÁCSY

COURTSHIP

A MAIDEN of the Vandyck period is seated at her embroidery in a room, which is lighted by a leaded window on the left. The strong light which falls on the embroidery sends a searching reflection into the shadow of her head, which is held modestly down, disclosing an expression of pleasure at the words of her lover, who is evidently urging his claim for her hand. He nervously sits on the edge of a high chair, and shyly draws near to his lady love as he speaks. A decanter and a wineglass occupy a table on the right, geraniums stand near the window, and in the background on the right is an oak cabinet with a vase on top.

Signed at the lower right, M. DE MUNKACSY.

Height, 37½ *inches; length,* 51 *inches.*

PURCHASED FROM EDWARD BRANDUS, NEW YORK, 1899.

No. 83

F. H. KAEMMERER

THE BATHER

A YOUNG girl has partly disrobed herself in the shelter of large rocks by the seaside, where she has found a nook which promises security from interruption. But she is suddenly startled by the sound of conversation, and turns her head to discover a couple walking along the beach not far away, all unconscious of the neighborhood of the fair bather. The foreground is in shadow, and the landscape seen beyond the high screen of rocks is in a full flood of sunshine. The shelving beach with its bathing houses curves away to the right in the middle distance, and beyond is a stretch of sunlit dunes and cliffs.

Signed at the lower right, F. H. KAEMMERER.

Height, 42½ inches; width, 25½ inches.

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

A. C. Bunker

625

No. 84

LUIGI CHIALIVA

GIRL TENDING TURKEYS

A FLOCK of turkeys of various colors and ages are gathered around a young peasant girl, who is seated on a gentle slope in full sunlight. Behind her struts a large gobbler with spreading tail, at her feet three or four young birds are in the care of their fussy mother, and the remainder of the flock busily seek their food among the weeds and in the short grass which is scorched by the summer sun. In the distance is a farm-house with white gable in contrast against the remote low hillsides. The sky, which occupies scarcely a third of the picture, is simple in tone and somewhat modified by a summer haze.

Signed at the lower left, L. CHIALIVA.

Height, 31 *inches; length,* 40 *inches.*

PURCHASED FROM BOUSSOD, VALADON & CO., PARIS, 1886.

No. 85

OTTO DE THOREN

ON THE ROAD TO MARKET

A HUNGARIAN country wagon, drawn by three horses, two harnessed to the pole, and the other, accompanied by her foal, hitched to the body of the vehicle, occupies the immediate foreground. Behind the driver a peasant girl is seated on a bunch of hay, and with one arm around his shoulder whispers in his ear. Other vehicles are moving along the broad and dusty road, and on the left, in the distance, is a characteristic church spire and a suggestion of the houses of a small village.

Signed at the lower left, O. DE THOREN.

Height, 26 inches; length, 51 inches.

PURCHASED FROM THE ARTIST, PARIS, 1886.

E. B. Krumhaar

1750.

No. 86

CHARLES SPRAGUE PEARCE

THE LITTLE HOUSEKEEPER

A PRETTY young girl absorbed in her task of potato-peeling sits on a high stool with her back to the wall of the kitchen, while her feet rest on another stool in front. In her lap she holds a green glazed earthenware bowl, on the stool in front of her is a plate of freshly peeled tubers, and a basketful ready for her hand stands beside her. In the background is the corner of a fireplace with kettle, bellows, warming pan and the smoke curtain. The floor is covered with hexagonal tiles in a variety of colors. The light comes strongly from the left, throwing the figure into strong relief against the plaster wall behind her.

Signed at the lower left, CHARLES SPRAGUE PEARCE, ANVERS.

Height, 29½ inches; length, 42½ inches.

PURCHASED FROM THE ARTIST, PARIS, 1886.

450-

L. Ralston

No. 87

JULES LEFEBVRE

PSYCHE

On the edge of a rough rock, her slender figure in strong light and in vivid contrast against a deep-toned sky and sombre expanse of water, is perched a slender maiden, holding on her lap an ivory casket. A brilliant star hovers over her forehead, spirit forms flash across the sky on the left, and a serpent writhes out of a crevice in the rock below.

Signed at the lower right, Jules Lefebvre.

Height, 46½ *inches; width,* 31 *inches.*

Purchased from Boussod, Valadon & Co., Paris, 1886.

H. Reisinger

No. 88

EUGÈNE BOUDIN

1800

THE BEACH AT ÊTRETAT

The curve of a gently shelving beach sweeps from the left foreground to the right, and along the base of the tall chalk cliff of a huge promontory which projects into the sea in the middle distance. The shingle of the beach is covered with nets and lobster pots, and near the line of the water numerous fishing craft are drawn up in close array. Two fishermen at work on one of the boats give life to the scene. Great rolling cloud forms cover a large part of the sky, and are touched here and there by strong light, which also throws the chalk cliff into contrast against a mass of gray vapor which drifts across its summit. On the left of the chalk cliffs is the expanse of the sea meeting the sky in a line broken only by a single sail in the remote distance, and a belated fishing boat has just rounded the point of rocks of the promontory.

Signed at the lower right, E. Boudin, '91.

Height, 31 *inches; length,* 43 *inches.*

Baroness de Castro Sale, Catalogue No. 7. - Jan 1960

Purchased from M. Knoedler & Co., Paris. 1896. - July 1NXR.SX

5089 July 96. cont MXNE.SX

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SCULPTURE

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CHARLES SUMMERS — Rome

Bust, Modesty

No. 90

L. GALLANDT — Rome

Bust, Apollo

With Yellow Antique Marble Pedestal

No. 91

L. GALLANDT — Rome

Bust, Antinous

With Yellow Antique Marble Pedestal

No. 92

Statuette of Venus de Milo

With Green Marble Pedestal

No. 93

Statuette of Venus de Medici

With Green Marble Pedestal

No. 94

Statuette of Venus of the Capitol, Rome

No. 95

Bust, Cicero

Copy from the Antique by L. Gallandt of Rome

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Bust of Demosthenes

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No. 97

Veiled Cupid

From Andruni, Rome

No. 98

Crouching Venus

Copy of Figure in the Vatican, reproduced by L. Gallandt, Rome

No. 99

Venus Callipygus

Copy in Original Size of Figure in the Naples Museum
From Andruni, Rome
With Revolving Pedestal

No. 100

L. GALLANDT Rome

Punishment of Cupid

Original Subject of the Artist
With Fine Paronazetto Pedestal

BRONZES

No. 101

Vigneuse

An Original by Moreau, signed Math. Moreau. Hors Concours
Purchased from Godeau & Lapointe, Paris, 1886

No. 102

LARGE GROUP

Immortality

An Original by Math. Moreau
Purchased from Godeau & Lapointe, Paris, 1886

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